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NUMBER 26

SEPTEMBER, 1998

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Well it's late in the morning. We've just done another nighter and I'm watching aerobics on TV, trying away, and trying desperately not to fall asleep... about the normal time for writing an editorial. This one'll be brief.

First I would just like to point out that we are here once again, despite the fact that I have been told by friends and strangers alike that *RearGarde* had folded, was dead, kaput. You'd think that people would stop those rumours after being wrong so many times before, but I just don't seem to matter. I'd be embarrassed if I was them, but I'm just a handful type of guy, I guess.

As for the state of the zinc, well we've got a nice healthy issue here, we'll definitely be out again in October, and we're working on getting a government grant that'd keep us monthly for the next year. Yeah! So 95% to those rumours.

We also got a lot of new people in the staff box below. They've been because they phoned up and wanted to help out. Yes (I've said it before), it's that easy. And if you've phoned up before, and we haven't got back to you, phone up again. It's not because we don't like you, it's because we're scattered and probably lost your number.

Next, we would like to point out that WE ARE TOTALLY INDEPENDENT FROM EVERYBODY, HAVE BEEN FOR OVER A YEAR, AND WOULD LIKE SOME RECOGNITION OF THAT FACT. Thank you for listening.

A nice little Polygon story for your long time readers will remem-

ber we had a little tiff with that concept a while back and haven't been talking for a couple of years. We figured we'd let bygones be bygones and start covering their stuff again by doing an Alex Chilton interview. However, when we tried to arrange an interview, the Foofoos was told not to arrange anything under pain of ex-communication from Polygon.

That's fine, we wouldn't want to get Foofoos in trouble on our account. Instead, we got an interview sent up from our friend the Mole in Hamilton (where they have normal record shops). The moral of this story. Quite obviously that *RearGarde* has a much greater reach than the pathetic little Polygon office in Montreal. And we love happily ever after...

On another bureaucratic track, the CRTC has been coming down hard on alternative stations recently, demanding that they be able to justify every Song Played and that certain material not be played at all during prime time. This is in part because various right-wing groups (especially around Toronto) have been monitoring stations for Bad Language, Bad Music and even Bad Politics.

This is the same CRTC that has been regulating the Hell out of any sort of progressive programming stations while allowing commercial stations to homogenize the airwaves with regurgitated 60's pop. A larger, more ignorant, more cumbersome, more stupid body of over-paid bureaucrats does not exist in this country today. Even the Post Office can't compete. If we want any chance at having decent radio, or Canadian

radio, or both, we should get the government to close down the CRTC today before it's too late. Oops, sorry, it's already too late.

Finally, a lot of people have been suggesting that this editorial be about the three-part 'terrors of the skin-heads' feature that ran recently in the *Montreal Daily News*.

Well, okay, two things to say: One! The skinheads that got quoted are the most ignorant bunch of assholes I've heard in my life. Anyone who can live in the 20th century and believe in White Power has much for brains, ain't too bright and should please move out of town as soon as possible.

Two! The story itself might point out a problem, but it does it in a totally sensationalistic manner and without any facts or statistics, just isolated incidents (three are mentioned) and isolated quotes. No trends cited, no statistics, no government members of the underground who might know the overall picture of what's going down. Pass tabloid pop.

Of course, that's all we should expect from the *Daily News* and the author of the story, Albert Niesen-berg—he was a weenie when he was with the *McGill Daily*, and he's a bigger weenie now. The good news here is that the *Daily News* doesn't seem to be making any money and should be in tabloid hell where it belongs quite soon.

Then, I think I've been anti-establishment enough this time around, don't you? Ta.

Paul Gott

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GoCarGo!

Okay, big news on the local front is that *Psyche-Industry and Better Youth Canada* (BYC) records are no more. They've been replaced by a new label, *Cargo* (ex "Patios") working out of Montreal.

The new label is being run by Randy Boyd (of *Psyche*) and Gubby (of BYC) out of the independent record distribution company, *Cargo Records*. And they've already released their first LP, *My Dog Popper's 666 The Virginity of the Beast*. This might be the only album with the label "Patios".

"With Popper we called it Patios records, but I'm the only one who seems to like that name," says Randy. "It looks like we might go with *Cargo Records* on the next releases."

The label is off and running, currently completing a deal with *SNFU*, as well as planning to release material from *Beyond Possession* and the *Australians*.

"Now we have the money to do this properly. With *Psyche* it was basically me and Dax using our unemployment cheques," says Randy. "Also, with *Cargo* we're better able to push our stuff across the country."

The label is planning on releasing at least six records in the next year as well as working out licensing deals with foreign labels in order to get shelf space for their product.

"It's a bit contrived, but I realize from *Psyche* that starting out with a bunch of unknowns doesn't make as big of friends in record stores. They like artists that sell," says Randy. "I don't think that we would sign the *Australians* now if they didn't have a couple of albums out already."

The label is planning on expanding to lesser known artists in the future, however. Their address is *Cargo records, 1189 St. Antoine W. #206, Montreal H3C 1H4*.



Popper are the virginal group for Cargo Records.

The mini-tour/force that pay for Ray's plane ticket and they've done four this summer, with more planned. Meanwhile, out West, Ray's also playing in Vancouver with the *Blackouts*.

The *Recess* have also released their second LP as a cassette, *Monks-Come*, and are trying to arrange an LP release soon. The problem being that *Pipeline* records is no more and the band now has to get their tapes out of the studio where *Pipeline* owns much dollars. Negotiations are going slowly, though,

and the LP should be coming out any week.

Maritime Band Department: *Fall-Safe* had a Maritime tour cancelled in July due to technical difficulties. "We got shafted," says Iain. "Our sound man and transportation had other commitments that he made after he committed to us."

Nevertheless, they played some gigs in southern Ontario including the *Autopsy* convention where a band that looked strangely like *MDC*



opened up. In Montreal, *Fall-Safe* opened for *MDC*.

Quota of the Month: *MDC's* drummer upon seeing Iain in his kilt: "Man, coming from L.A., I've seen a lot of guys in dresses in my life, but you're the best-looking one." Says Iain: "I just don't know what to say to people when they say things like that."

Fall-Safe's starting to run out of LP's and a second pressing isn't planned, so get 'em while they last. They are planning a release of a 7" EP on a German label in December or January and hope to import some back to Canada at decently cheap prices. They've also got some 16-track "10 vocal tracks" says Iain) recording planned this month. Word combination show for November should be *Fall-Safe's* second two-mantra poetry/music group *Rhythm Activism* on November 3 at *Faustlooms*.

It's an Oxy World Department: *Deja Voodoo* are heading out west on a tour with T.G.'s *Shady Men On A Shadow Planet* who are releasing a disc, on OG hopefully before the end of the year. The *Grassmovers* have a release coming in October... The *Dix* Van Dykes might have a live LP out before Xmas while their first album is currently going into its third pressing. The DVDs are also working on a video for *Reckoners* (What? Not *Carl*...?).

The annual *Voodoo Bar-B-Q* is still annual, happening December 9 and 10 in T.O., the 16th in Ottawa, and the piece of resistance here in Montreal here in Montreal on the 17th. (Hey, you, guys, take out an ad! Or just pay for the last one, come to third of all.)

The Grassmovers *Patios* Montreal's fab four are putting down tracks for their third unnamed album. "We're keeping the title secret," tells someone on the background. "Yeah, we're keep-

ing it secret from ourselves," says band guru, Neil. *Mountain Grassmovers* is getting distribution in France through *EMI*, and a compilation CD of the first two LP's is also getting French distribution.

They did an extremely successful cross-Canada tour in May and June, doing 28 dates in 30 days and plan an even larger tour this fall. "We're gonna cover every sticking little place in Southern Ontario," says Neil. "And

Capital Punishment

Underneath all that red, white and blue conservatism, there lurks a music scene. There's of the best. The *Forest* years, the *Scarlet Drops* and the *Whisperings* are still big highlights but pretty good about future recordings. Damn those big record stores.

Skateboard Gains *Grass* *Concern* are threatening a comeback, but without a record and a guitarist, it looks damn bleak.

News on the heavy side: *Prison Shells* have lost of new silly tracks that should appear on two new records, courtesy of *AMM*. *David Wallace* and the *Blackouts* appear on opposite sides of a 3.5. *Fanning* single. The *Men* doing a great *What's So Funny About Peace, Love and Understanding* while the *Wallflowers* tour through *The Other Day* around. They, by the way, are the same band that appears on the latest *It's a Wonderful Life* movie.

The *Black* series, while hated, country and western family of sorts or so members. The *Black* *Don't* may be playing again, but their live cassette is still on hold.

Over in the sparkling new world, the *Fall* *Recess* have gone from off, beginning in a bright future in a couple of short months, although their manager's somewhere in the *Vision* painting trees, so to know.

Then there's the *Recess* and *Skat* *Grass*. What an act-in-future. In fact they were once a band. They have a full band, an act-in-future, and an act-in-future and play into the 21st and 22nd centuries. They're just what we needed.

Speaking of *act-in-future* and *act-in-future* around this time. The heavy metal *Partridge Family*, *Act-in-future*, got big time *Verde* *Laure* *Brown* so looking up that the agreed to appear in their new video, *Could Steve Anthony* and *The Killer* *Deeds* be far behind?

Turning in *act-in-future*, the *Step Beyond* about their non-alcoholic *Play*, where the hell are *Deja Voodoo* gonna play next? Maybe the *Sun* *Gallery*, or *Galler* *Sun* or *Club Sun* (depending on the day of the week), where you have to be a *Deja Voodoo* to get in. Across the white water riding river, or the *Black* or *Black*. *Only Zine* is a new movie for live bands. But the *Black* lights are gone and you gotta be done in midnight when the dance stampede begins. *Anthony* *Anthony* is an extensive collection of fluorescent for shirts?

LETTERS

A Little Mis Under Standing

Dear Eds, (Heads)
I'm writing to take issue with your latest issue. The *Cockroaches* (Single's Only section) said, as a traveling down underwise it pisses me off to see bands like *Crowded House*, *Little River Band* and *Robhouse* get

attention. And now this. "Aggressive pop?" *Cockroaches* personally believe pop. They're so fuckin' nice it makes me shit. Their painty shirts, marketable haircuts, faded jeans and up-beat riffs make me puke.

"Surprisingly decent?" Get some good music up ya'. *Blue Rain*! *Lime Spiders*! *Moodsters*! *Birthday Party*! People come to this we're a bunch of kids who liked *Red* *Woodward* *Mac* *revenge* *garde*. I've been all over and apart from London (inner city) Sydney has the most vibrant underground event-gardens/own wave/brash (choose one), music scene.

Others worthy of a listen: *The Slaughterhouse*, *Beasts of Burden*.

Olympic Sideburns. *John Kennedy Love* *Gene Young*, *Trifids*—I could go on, and probably will. (Sorry old, stealing your lines). But no, I won't get carried away—give OG a go, give *Cockroaches* a leave and give yourself a case of beer for an excellent rag.

A parental 'nude'
P.S. If, as your interviews with *Toronto* based suggests, you're interested in outsider perception of the Montreal music scene, in OG all we know about *Men Without Hats* is that they sang a song containing the line "and if you're friends dance then they're no friends of mine." *Deja Voodoo* and others, however, are popular.

P.P.S. 'Heads' is affectionate. It's short for pissheads (drinkers) and there's nothing deater to the *Aus* hearts.

P.P.P.S. If you don't publish this, I'm gonna find out where you live and pay *Johnny Hates Jazz* loudly at 11:00am.

(Heck, we'll print anything. What I can't figure out is how come we can print all sorts of really abusive and stupid things and not get any letters and then get mail for something silly like that single review. Anyhow, to tell the truth, I wouldn't listen to the *Cockroaches* OR any of the bands you mention. To—ed.)

It's a Wonderful World

Dear Warren "Mr. Wonderful" Campbell,
Some winners for the witty...
The only thing worse than being talked about is not being talked about.
Most Respectfully
Yours,

CH...

PHOTO: HULA

THE CIRCULAR L.A.

7 Seconds and the Circle Jerks played two shows on July 17 and I saw the first one. I wanted to interview all of the Jerks, but since the other three members had gone to dinner, I only had the opportunity to talk with the frontman of the Jerks, Keith Moritt.

RearGarde: So who is the new bassist?

Keith: We are considered a hardcore band but we are basically a hard rock band. If you listen to a lot of our songs, we play a lot of different tempos. We have been accused of being apocalyptic, heavy metal, punk, thrash, hardcore. We are a third generation punk band—first being the Sex Pistols, Black Sabbath, the Clash, the Damned. Now what I would call a second generation would be bands I am familiar with from L.A. like X, L7, Avengers, the 100s, the Screamers. Then you have the third generation which is Black Flag, Dead Kennedys, Minutemen, on.

RearGarde: Why do you play under the name Electric Spunking Monkeys?

Keith: We didn't get a chance to play in L.A. very often and occasionally a show will come up where they want us to play but they can't let us use our real name.

RearGarde: Why?

Keith: Some of the places may be 21 and over, or a club that doesn't want a lot of punk rockers or a lot of aggressive people dancing the way they come tonight.

So we'll play acoustic under just the Spunking Monkeys or we'll play electric under Electric Spunking Monkeys. We just did an Amnesty International show and we got stopped after our third song. They said we were too aggressive, that we were causing the crowd to riot. The truth of the matter was that there had been 15 bands during the day and the people had been sitting out in the hot sun and once the sun went down it was real easy to go wild. It didn't matter who was going to play, the people were going to get up and move around. We just happened to be the band who went on when the sun

went down. Faith No More and the Red Hot Chili Peppers both played after us and also received the same treatment.

RearGarde: Where did the band get formed?

Keith: We formed 8 1/2 years ago. I was in Black Flag for three years. They had been in Red Kwan for about one year and he got tired of those guys not wanting to practice. I got tired of practicing every night of the week for four or five hours even if we were playing that night. In those days I was an alcoholic and did a lot of cocaine. Now I wouldn't mind because I have the energy to do it but then it was just overkill.

RearGarde: Do you play a lot of double shows, like you're doing today?

Keith: No, this is very rare. We don't like doing that but sometimes we have to be able to play for all the people.

RearGarde: Musical influences?

Keith: I don't have any real influences. I listen to so many different types of music: The Ramones, Sex Pistols, MC5, the Stooges, Motorhead, R.E.M., the B-52s, the Dead Kennedys, the Beatles, The Rolling Stones.

RearGarde: Any change in musical style?

Keith: We have spent a little more time in the studio and the album seems to sound a little more metallic, more heavy metal. But it's not a pronounced thing. We didn't sit

down and say we're going to make a heavy metal record. We just some songs and whatever comes out, we do. I guess we are influenced somewhat by our environment because heavy metal is so big around L.A. and especially Hollywood.

RearGarde: Why are you touring with 7 Seconds?

Keith: Because they are great guys, they're a great band. We get along really well and things work well with them. It's as simple as that.

RearGarde: A lot of your songs are critical of America and its policies. How do you feel about being an American?

Keith: I love living in America because there are a lot of things we have that other people don't. I don't like the police and the government but you are going to have that wherever you go. Goin' and hear it, try to expose it, do what you feel you have to do to go by.

RearGarde: Have you ever been harassed by flag-wavers or patriots?

Keith: No. We are not a big enough band to be noticed. We haven't been harassed by the F.B.I. because we don't sell enough albums. Smaller bands have been because they rubbed something in someone's face to cause that. We are inconsequential to them.

RearGarde: Have you noticed your audience has changed over the years?

Keith: No, the audience gets older, it gets younger. There has been and will ever be a lot of different people coming out to see us. Punks, metalheads, skinheads, skaters, preps, anyone and everyone.

RearGarde: Do you ever think you're going to stop doing this, settle down and get a real job?

Keith: No. I know I will someday stop with the Jerks but then I will go work for a record company or work in a club or for a band, road manager, sound, but I will always be involved in music.

RearGarde: If you could be a vegetable what would it be? (That's an old question, real old—old.)

Keith: This could be serious, it can't. I'd say a cucumber or a cucumber or a banana because they all have seeds.

Interview conducted by John Stack.

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- NEW LP IN SEPTEMBER

SCUM is an old name in the Montreal music scene, but it's a new band in the neighbourhood. After losing members last year, the group was recently re-formed with only one member of the original group remaining. Two new members, vocalist Pat Oancia and guitarist Jim Ross, talked to us about the resurrection...

RearGarde: It must be difficult coming into an established band like SCUM and being the new vocalist and frontman...

Pat: Yeah, it is difficult to compete with Anthony, the old vocalist, but I'm really not there to compete. I'm just gonna do my own thing, hoping that people will like it because it isn't the same. As far as the old songs go, they're still pretty much the same but they have changed a bit just because of the new line-up.

RearGarde: How has the lineup changed?

Jim: There's myself, I play the second guitar—we now have two guitarists, a new bassist, Keith Ambrose, a really good bassist, Michel Lévesque is our drums and Georges Pearson, the remaining member from the original SCUM.

RearGarde: So Georges is the only original SCUM member.

Pat: We... I was in the line-up before it broke up. I'm certainly not an original member, but I had been with the band before Jean Lortie left for the Nits.

RearGarde: So had the group actually broken up for a while?

Pat: Yeah, for about four months. Georges got really depressed and Andrew, the old bassist, and I always talked about getting George back into it. And when we finally did, Georges and I decided not to have Andrew in the band—for some reason he didn't seem to fit the style any more.

RearGarde: So now you're a brand new SCUM. Have you thought about changing your name just to do away from the old comparisons?

Pat: I'd like to change the name, but our fans play and Georges don't want to change it—Georges still writes the songs and the style is still the same. It's not like anyone in the band before contributed musically or lyrically. Georges did all of that. Maybe we could call the band "Georges and SCUM" or something like that.

RearGarde: "SCUM II" or "The Ro-

turn of SCUM"...

Jim: Or "SMUC"—just change the letters around.

RearGarde: Does it ever feel weird, sitting you're part of SCUM?

Jim: It does for me. I've only been in the band for four months and it's kinda weird right now 'cause there was so much happening before I was in the band and now I'm just sorta the new kid on the block. I'm just wondering if people are gonna accept all these new members and get into all the way they did before.

Pat: When I first joined the band, before it had broken up, it didn't feel so weird for me because a lot of the band was still there. The only thing that felt weird was trying to get people to like me as much as they did Anthony, because I remembered seeing shows of SCUM with Anthony and he's definitely a hard guy to beat on stage. He was energetic and he'd been playing the songs for five years—he really let for the lyrics. But it's in the new songs where the new band style comes out.

All these songs have been completed by the whole band even though they're actually been written by Georges. **RearGarde:** Is you're mostly old or new songs?

Jim: Well, it's about half old stuff, half new. The old stuff has been revamped with the second guitar it's been scooped up. It's still the same songs, but revamped.

RearGarde: Looking you have several members from the Maritimes?

Jim: Actually, Pat and I are the only two from the Maritimes. We're from

New Brunswick.

RearGarde: What is this about coming from the Maritimes—it seems a lot of Montreal bands have members from there nowadays.

Pat: You gotta get out of there as fast as you can. I'll tell you one thing about not living in the Maritimes... The whole time I was there, about eight years—I was in Halifax before I moved to New Brunswick—I was there in the scene and everyone was talking about moving to Montreal. These two guys, Steve Smith and Ewan MacDonald, they were the ones who started the whole thing. They moved up here and for years everyone said "Hey, Steve and Ewan did it, let's move to Montreal."

After that I moved to Fredericton and no one there wanted to leave which was kind of bogus, but then after a few people did it, others started too. **RearGarde:** Is there a scene happening in Fredericton?

Pat: There is a scene, but it's not quite as strong as in St. John, where Jim is from. People used to move to St. John, there's not as much stuff happening. **Jim:** But it's just really hard to get things going in these smaller places because you have a certain scene. I was doing shows in St. John and the same people would come to all the shows. They were not dedicated and into it but it just didn't have the capacity you need. We'd bring in a band from Toronto and 100/150 people would show. I'd lose a lot of money or just barely break even.

Pat: Yeah, I used to put on shows with this guy called John Bonazzi who was

the student president at the University of New Brunswick, and he'd hand all the cash and I'd get the bands and we'd put on shows at the student union building of UNB. And they'd hire 20 campus police and it would be like total campus police standing around the stage pit and anybody who bumped into them would get beaten up.

RearGarde: Sounds like Concordia security. Someone around here wants to know if any of you guys are from the States.

Jim: Not really. Actually, Georges was born there so he has dual citizenship. But that doesn't help us in getting across the border. We tried to get across the border and it doesn't mean a thing.

Pat: There was actually three people who had dual citizenship with us when we tried to cross the border—Dave, this guy who was going to read manga for us, one of the drivers, Dominic, who had lived in West Virginia for a while, and Georges. And they still wouldn't let us over the border.

Jim: And they took away Dave's citizenship for some reason.

RearGarde: Your new demo is called "The Hell Mix".

Jim: (Laughs) Well, I did that, but the reason I did it was it was just a joke, but I guess it's been permanently dubbed that way. The reason for that is that we did it at McGill University and it was supposed to be a demo that we could send around.

Pat: And it was supposed to be mixed properly by this chick called Barb. Barb's her name. Barb. (Laughs) But she really didn't do a great job. She

really did a real job.

Jim: Yeah, it really didn't turn out the way we wanted so we've just been using that in best as we can around the city.

RearGarde: Sounds a lot like the old SCUM to me.

Pat: Well, it's the same style. Georges had written some of the new stuff before the old SCUM had broken up, and I guess he just never had the time to put them together with the band. I don't feel it's a lot like the old SCUM.

RearGarde: Any differences you can point to in the new sound?

Jim: Well, the vocals are definitely different. The music's progressed, too. Georges is writing a lot more riffier type songs. I think that's a big progression right there. And Phil, the bass player, is really good and he's putting in a lot of fills and riffs.

Pat: Phil's from a metal background, so he's putting in a lot of metal-type riffs, and Georges is also writing songs with more of a metal-type influence. But we're not a metal band or anything like that. And we're not a hardcore band either, not any more.

RearGarde: I never really considered SCUM hardcore.

Pat: Thanks. (Laughs) But that's the way the bands always seemed to get classified.

RearGarde: You played several gigs out of town before setting up your first Montreal show. How come?

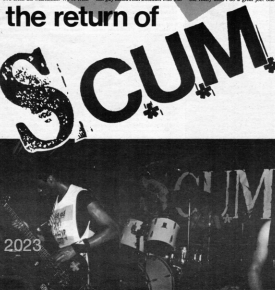
Jim: We wanted to get some money together to get down to the States. We had this mini-tour set up, but that got cancelled when we got turned back at the border. And we also wanted to get a feel for the music—a warm-up for the American tour that never happened.

Pat: Not only for the American tour, but also we always thought it would be important to play other shows before Montreal so we could be really good here because I guess it's one of the most critical cities in the world to play. **RearGarde:** Now that you guys have a Montreal show under your belts, are you going to play more often?

Pat: Probably about once a year. We'll be playing some shows in Montreal, but not downtown, in the suburbs. Maybe Longueuil and outside the city in Sherbrooke and Quebec City.

Jim: We don't want to do too much of an overkill, like some bands in town have done.

Interview conducted by Paul Galt.



MTL 2023



ALL UNDERCOVER WARM



by David Bartlett

As a young writer, I've spent most of my time trying to find a voice of my own. A voice that is unique enough to be heard amongst the ravens through of babbling misanthropes. A voice that would be sensitive enough to soothe yet brassy enough to entertain. A voice that would ring out clear and true, like a really drop-dead. There I said it. Sorry kids it's all down hill from here. The following paragraphs are a first person account of an interesting phenomenon that affects us all. It has slowly entered our lives and we can't escape its influence. This "it" that I speak of so passionately is fashion. The origin of fashion has always been a heated topic of debate for intelligent intellectuals and fancy looking metro inverters. (Dinner of who have ever been fashionable.) But in my opinion these half baked analytical efforts are useless. One must delve deep into the soul of the unexplained mysteries of fashion. Wrench out its full meaning and expose it to the perplexed public. And this my fellow women is exactly what I intend to do.

First we must honestly ask ourselves, "When does fashion become mine?" Then we must answer ourselves like so, "This fashion originates on album covers, just like the ones found at CRISO in the new release section." This my greedy little friends is the first step on the long and winding road that will lead us to a better understanding of that oh so elusive concept of fashion.

Disturbing the Peace by Little Charlie and the Nightcats is a prime example how fashion can influence the popularity of a band. There are four members in the band and not one of them has a fraction of fashion sense. One of the biggest problems is "Little Charlie" himself. He hasn't yet realized that his teeth will always clash with whatever he wears. Not only are they too shiny (indubitably a result of "over-heating") but his lower jaw has decided to retreat into his skull, a definite fashion drawback. I have never heard of "Little Charlie" and neither has Don Abner (the station manager of CRISO) so we can conclude with the utmost ease that an unfashionable self and a directly related to an album's popularity. (I don't believe I just said that.)

Okay. Let's move on to something even more monotonous. The Butthole Surfers album *United Hovenos* is *Stewie*. This album cover is a subtle, blatant visual representation of what you would look like if you had two heads. If we search through the vast and troubled world of clichés we will always be able to find an appropriate saying and in this case I'll save some empty space as well. It has been said that two heads are better than one but through the magic of a hairy imagination we can modify the cliché and say that two heads are ugly as hell. (I really don't believe I just said that, either.) I know I've heard that the Butthole Surfers transcend fashion but I also know that I've had of hearing. Enough of this ridiculous nonsense, time for some meticulous stupidity.

Let us take this time to infinitely gaze upon the album cover by MDC: *happily entitled*. *This Blood's For You*. When I look at this cover I am overcome with a mixture of sadness and happiness, commonly known to the oh-so-cool medical community as schizophrenia. The blood is appropriately dressed in the most fashionable of Christian garb. This satanically points to the bands' obvious fear and obsession with religion. Hey, I've taken my share of psychology courses I know what's going on. So, to slightly step away from the topic of fashion which I have been so gloriously avoiding let's turn our eyes to the fact that there is no food on the table.

This is a B-2-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222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LEZZARD

Paris au printemps. Le ciel est clair et sans nuage, mais le temps plutôt gris-vert ne pousse à revêir un pull, question de ne pas grelotter en sillonnant les rues à la recherche de ce local mystérieux, non loin du métro du Quai de la Gare, près de la Seine.

Rear Garden: Les Ludwig Von 88, le nom a sûrement une relation avec le grand compositeur classique.
Bruno: Ça a une origine raciste, sans les émissions de radio que le droit de savoir.

Karlins: Alors si vous voyez, vous in-



ter pour savoir, c'est simple. Il faut l'histoire du Club. Club 2008, Caillou... On est plus bête, parce que ça va être gros l'épisode bédou au début. Il y avait une personne qui a fermé le garage avec une personne et la première personne est partie aussi et ça remonte à cinq ou six ans.

Bruno: ...alors.

Karlins: Oui, mais... c'est un peu comme il y a des choses dans l'histoire, il y en a une qui est plus.

Bruno: Voilà, c'est ça l'histoire.

Rear Garden: C'est ça l'histoire de l'étag.

Karlins: On sait ça, il y a des gens qui savent mais on sait pas qu'on le sait.

Bruno: Mais ça va être l'épisode 85 c'est ça l'histoire de l'étag.

Rear Garden: C'est ça l'histoire de l'étag.

Bruno: Voilà, c'est ça l'histoire.

Karlins: C'est comme il a fait la guerre.

Bruno: Pour ça de la guerre.

Rear Garden: Pour ça de la guerre.

Bruno: Pour ça de la guerre.

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Bruno: Pour ça de la guerre.

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Bruno: Pour ça de la guerre.

Rear Garden: Pour ça de la guerre.

Rear Garden: Vous êtes pas les gens à l'origine du groupe?

Bruno: Non. En fait, on sait plus.

Karlins: Mais disons qu'il y a eu deux mots très instables au début où il y a eu une vingtaine de personnes qui sont passées, ils passaient vite.

Bruno: Ils s'embrassent à la peine!

Rear Garden: C'est des amis?

Bruno: En fait nous on connaît les Bruno et puis les Bruno étaient sur le bordage. Ils ont fait des concerts avec eux et puis voilà ça.

Rear Garden: Automatiquement.

Bruno: Oui, c'est ça. On avait un certain qu'on avait un plan pour avoir du studio grand alors on a enregistré les bandes, c'était là où vous l'avez.

Rear Garden: On leur a dit ça? On a fait ce qu'il y a de mieux, au début.

Bruno: "Comptez avec Michael Jackson et Madonna." Et ils ont dit "OK, on apprend!" Bon ben ça a pu tenir, mais on prometait mais... ça n'a pas marché.

Karlins: Il peut après on a fait quelques 45 tours.

Bruno: Non, non, c'était le démarrage, ça fait, la bande, il est parti.

Rear Garden: Ça s'appelle ça? On a fait ça? On a fait ça? On a fait ça?

Bruno: En fait, on a fait ça? On a fait ça? On a fait ça?

Rear Garden: En fait, on a fait ça? On a fait ça? On a fait ça?

Bruno: En fait, on a fait ça? On a fait ça? On a fait ça?

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Bruno: Ça fait rien tout le monde. C'est un disque avec rien parce que la le passe une fois et puis après la peine.

Karlins: Et après, comme on dit que il s'est bien vu, parce que les gens le trouvent tout drôle.

Bruno: Ça vous a surpris?

Karlins: Oui! Et! On en a rendu que la moitié alors bon! Ça nous a pas tellement surpris.

Bruno: Alors après on a fait le premier 33 tours *Riva La La*.

Rear Garden: Sur *Bordage*. C'est des amis?

Bruno: En fait nous on connaît les Bruno et puis les Bruno étaient sur le bordage. Ils ont fait des concerts avec eux et puis voilà ça.

Rear Garden: Automatiquement.

Bruno: Oui, c'est ça. On avait un certain qu'on avait un plan pour avoir du studio grand alors on a enregistré les bandes, c'était là où vous l'avez.

Rear Garden: On leur a dit ça? On a fait ce qu'il y a de mieux, au début.

Bruno: "Comptez avec Michael Jackson et Madonna." Et ils ont dit "OK, on apprend!" Bon ben ça a pu tenir, mais on prometait mais... ça n'a pas marché.

Karlins: Il peut après on a fait quelques 45 tours.

Bruno: Non, non, c'était le démarrage, ça fait, la bande, il est parti.

Rear Garden: Ça s'appelle ça? On a fait ça? On a fait ça? On a fait ça?

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Mixion.

Rear Garden: Les textes sont politisés?

Karlins: Très, très, très politisés. Notamment celui de *Riva La La* où les textes c'est "Riva la la, heu la la, heu la la la" (Rive).

Rear Garden: C'est politisé mais pas tout, mais au début on a mis une dégré ou au quatrième degré.

Bruno: Ça s'appelle des fers.

Karlins: Qu'est-ce que vous entendez par politique?

Rear Garden: Ça dépend de vous.

Karlins: Je sais pas, mais je crois que le politique après je sais pas comment ça se passe au Québec, mais je sais qu'à la *Radio-Canada*, c'est pas du tout le même chose qu'en France. C'est pas mal pour le prévoir la site et pour poser des questions.

Bruno: Nous on se moque un peu de tout ces gens qui se prennent la tête avec la politique mais on sait quand même là où on va quand ça va.

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Alex Chilton has been around music for decades. Literally. Starting out with the Box Tops, he had some major commercial success. In the '70s, he's rocked out on his own band, Big Star. More recently, he's been working on new recording projects, producing bands (including the Cramps) and playing for bands including regular recording acts such as The Roots's Black Thought. Following is an interview done with Alex by *The Mole in Hamelin*, a city that's rock'n'roll itself, and which has much more intelligent record company criers in certain companies...

First time I came across Alex was back in '82 when he was washing dishes in New Orleans. Gray Tapp and I were wondering what happened to him, and he suggested I call his mother. I left a message with her, thinking I would never hear back—after all there had been more than a few legends built around the alleged fakes of our hero. However, as things turned out, a few days later I got a collect call from the "Maple Leaf Hotel." "I thought it was appropriate," said Alex. The idea at the time was to send up written music to some local musicians and have him come up alone to play. Nobody took him up at the time which says everything about nothing. Second time around was at a 3rd empty Rochester bar with the trio circa *Fendul* though. A great show and oddly enough he remembered our conversa-

tion. Everything seems to be the same. I just do what sounds good to me, and it's that simple. What's complicated is to make it sound like everything else.

RearGarde: The man thing I notice is that you draw from a rich history and sound background. I'm thinking of those 'economic fables' that span the 3 records from *Lost My Job to Make a Little Love*—that's a funny thing, taking the personal, personality and injecting it into the records.

Alex: Well, there are a lot of great pieces of music around that don't suit my personality. That singing about being broke or somebody who's been poverty struck for some time suddenly coming into some bread, all those things are things that I can identify with and relate to. And it's natural for me to speak those words, y'know? Singing about being broke comes natural to me. **RearGarde:** Let's move on to some pleasant topics. The track on *Fendul* Tapp called *Thou'st You John*, a follow up to Willie Tee's *Trouse*. You, but laid out in more explicit terms (it's a conversation between a pimp and a hooker with drug references). How did you draw that up?

Alex: A friend of mine in Minneapolis who manages the Replacements, Peter Jenson, said "Listen to this," and I said "My goodness, that is really wild," and I looked at the record and I realized a NOLA production meant it was from New Orleans, and I thought "This is incred-

ble, what this guy is saying here. It's so much..."

RearGarde: For the past three records the emphasis seems to be on putting a collection of songs on record as opposed to your single/long-playing position in the '70s with the weight of the world thrown over your shoulders. **Alex:** I don't know... the way we record, we just have recorded 30 songs in the process of making this album and we just used what I thought were the best. I mean there's no real set plan here. Everything a person does if they've got some kind of talent and taste in what they're doing is going to hang together you know. I think of all of the songs on the session we could have used any combination of them and you'd say the same thing. I write the only things I can write and if they fit in with the rest of the things I do, that makes sense. It's natural.

RearGarde: The kick-off song on *High Fives*, *Take It Easy*, is really obvious. Is that a local Memphis thing? **Alex:** I heard that in New York. A girl I knew played it for me, she also turned me on to another thing that's sort of a spoken-word thing on *Tinacore* by a girl, another "guy" called *Pimpin Sam* from Alabama. So *Pimpin Sam* and *Take It Easy* were once my tape deck for a long time. And we started doing *Take It Easy* on one piece of music written by a girl named Eve Darby, whoever that is.

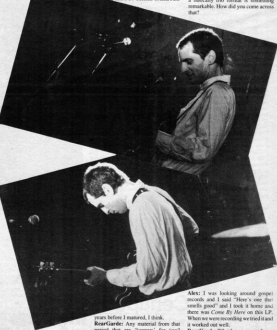
RearGarde: On the album you do a Dan Penn song (a Box Top producer) which I thought was unusual because I didn't think you'd ever want to see the name again. *Nobody's Fool*... where did that come from?

Alex: That was a single that he had out, as an artist, in '70 or '71 or something like that. He has the reputation of being a great great singer and he is... he's a real great writer and a great artist. I don't necessarily want him to produce me these days, but it doesn't mean I don't like him or don't have a lot of feeling for the great things he does.

RearGarde: After that you cut out to New York. What was it like, writing your own songs and being independent?

Alex: I'm a lot better musician and I'm a lot clearer about going about things. I think that up to about '75 or '76 I was trying to write about a whole lot of things but I didn't know what I was really about. I guess every artist has a moment when he wakes up and says "Yeah, this is how to do exactly what I want to do." When I started out, I could hardly play guitar. I was 16, y'know, and I went through a whole lot of great trying to have a good hand and rpt being able to play (laughs). So it's been a learning process and it took me eight

PHOTO: CHRIS SALETES



years before I matured, I think.

RearGarde: Any material from that period that are 'keepers' for you?

Alex: Obviously *Southern Girls*...

RearGarde: When you started touring with the Box Tops there would be the producer and the songwriter, which I guess would've been the same people (Penn-Chilton) and it was like a factory thing.

Alex: Well, Dan would show me how to sing a lot of songs, you know. When I listen to those records it's like listening to Dan rather than listening to me.

RearGarde: Has he heard your version?

Alex: I don't know, I actually haven't seen anything of Dan in 15 years.

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town. Why don't they say anything about what an outrageous name for a town this is.

RearGarde: And this Australian guy came up with the opening lines...

Alex: Yeah, Lesley London. I was explaining to him my concept about making this song about sex, you know. Somehow we'll make it innocent and something that the radio could play, but at the same time you're saying "the dirty word". And he said something like "Here's a little thing that's gonna please ya, just a little town in Mennese."

RearGarde: Getting back to more recent material, you do a gospel number, *Come By Here* on the LP. To take something like that and adapt it to a basically trio format is something remarkable. How did you come across that?

Alex: I was looking around gospel records and I said "Here's one that smells good" and I took it home and there was *Come By Here* on this LP. When we were recording we tried it and it worked out well.

RearGarde: What have you got for us in the future... any production or recording?

Alex: I don't know... there's a group in Berlin, a sort of French group from Berlin (I think) that I may work with this summer.

RearGarde: Him... 13 and 14 year old girls?

Alex: Nooo... they're quite a bit older than that, but I may do something with them. As for me, it probably won't be until next year that I start doing any recording again.

Interview liturgy prepared by Brother R.F. "Holy Moley" Mowat

CHILD

tion from two years back, I was impressed.

Third time around, and several records later we found Alex basking in a wave of renewed, albeit diffident interest. Postpunk intelligentsia were bandying his name around as The Influence on people like R.E.M., The Replacements, etc., and citing his production credits with The Cramps, blah, blah, blah. The Bangles had recorded *Sepulchral Girls* and the song-writing royalties for that were rolling in. And on this occasion, baby-boomers were gathered to hear him sing his five songs that made up the *Music Of Their Lives*. And he was getting paid a ridiculous sum of money for it.

There was a great interview done backstage that took all of 25 minutes and covered Everything You Needed to Know. You'll never hear or see it, because of a technical gaffe on my part (forget to turn on the mikes), but we managed to re-construct it for you. I think Brother Bobby Gule from the Church of Polygyn (Ontario) for setting up this blessed event. We got Alex midway through the conversation.

Alex: Everybody's got all kinds of music that they dig. Some and things that are kind of strange. I just try and do things that they're not used to—a song that people haven't heard a lot. It's the most natural thing for me to do. It's not hard to be different these days because

able, what this guy is saying here. It's so much..."

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RearGarde: On the album you do a

COWBOY JUNKIES

by Maggie Deffieux

I am a big Cowboy Junkies junkie and so are a lot of other Montrealeers joining from the capacity crowd which stacked up in the Festival des Electriciens their last time around. I was sitting on the dance floor with someone on my head and someone else foot up my bum.

We were all getting a bit flirty in this position but when the music started you could hear a pin drop. Something about the haunting voice of singer Margo Timmins makes people stop what they're doing and stretch out their ears. The seven-piece band, four Timmins, three non-Timmins seemed to transport the entire crowd into a draglike trance, and hey I only had one beer.

I have to confess I had a feeling the show might be that good so I pinned a tape of it on my little reporter walkman and have been listening to it myself intently ever since, poor recording quality and all. If I had had the cash, I would have bought both their albums, for sale after the show, the first, *White off Earth* now and the latest, *Trinity Sessions* recorded in Toronto's Trinity Church. *White off Earth* now was recorded in a Toronto garage. One microphone is all the recording equipment the Junkies used on the two albums. "The process is digital recording and it's a special mike. It's a really fantastic microphone which our producer owns. What you do is you set up around the microphone. Close or far depending on how loud you want them and you just play; like we'd be playing here."

You get away from all that tracking, we were able to do any over dub or

anything like that. Plus it gives us a chance to play as a band and play off each other which we can't in the studio.

It's really dead in the studio. With this mike we get a really good sound, so we get the best of both worlds. Good sound plus the feel of a really good jam," says Michael Timmins.

Before I pinned the show I got a chance to talk to Michael and Margo as well as assumed other band members who happened to be walking by looking for beer and what not.

About their style of music, so label it or not, "We're sort of being labeled everything these days. Folk, country, blues, psychedelic, we don't know we just pick a label of the day and go with that."

I guess all these influences are in there and people just pick up on what ever it is that they particularly like. Our ideal is to get to the point where the music sort of defines itself. It's Cowboy Junkies music and that's what it is and people understand what that is when they hear it."

About all the new songs they're been writing, "It just happens naturally, we're just become more confident of what we're doing in all aspects and in this another aspect which we're adding. We've had more time to do that lately, trying to get a sound together that we liked."

Initially, we'd always be playing as a band. Now we don't have to rehearse as much. So Margo and I can get together more and think in terms of songs and structures and the band can pick them up right away because we all know the music we like and everyone



PHOTO: GLENN MARTIN

knows their job. That's why I think we're writing a lot because we have the time for it."

About their plans for the near future, "A lot of people seem to be interested in us these days so we're sticking close to home. We're hoping to get over to Europe this fall. Sign a distribution deal over there this summer and then go. We'll do it somewhere, we'll get over there somehow. You just have to go for it and hopefully it will all fall together. It usually does."

Long range plans, "We're just taking it very slow and enjoying the process and as we go, the main thing is that the music gets stronger and that's the central thing obviously. It gets stronger and better and holds us tighter together. So where the next step does come along, it's not frightening or difficult or odd, it just seems to fit right in and it doesn't seem to disturb the music."

About being musicians, no over glorified rock idol fantasies here, "We always made sure that what we wanted was possible to do and once we'd done it we'd think about what is next rather than saying next week we want to be on the cover of Rolling Stone. Why would we want to."

But a lot of bands do that. They have these really strange, wild ideas of what it's supposed to be to be in a band and why they're in a band. I think it really screws some people up. Even if they do achieve that fantasy. Once they get there it's like, "How the hell did I get here and why?"

About this interview, "If you need more background on us just make it up!"

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AFTER WATCHING "MAWDE BARLO'S PETROLEUM JELLY FANTASIES" ON PAY-TV, MARTIN RE-EVALUATES HIS CATHOLIC VALUES.

Citing pornography as the cause for his social maladjustment,

MARTIN insists on

becoming a flamboyant career tramp.

coming soon: hypnotic castration



MITCH BRISEBOIS

PHOTO: GLENN MARTIN



THE ALTERNATIVE

In the ever-changing world of the Montreal hardcore scene, the Alternative front are now one of the city's elder hands. Even with a couple of years behind them, some really good tunes, and an energetic stage show, the band still hasn't taken off the way it should.

To find out the why and whereof of this situation, the whole band dropped in on CREG's Music Underground Montreal show for a chat. With four people supplying one hour, it was impossible to keep track of who said what, so everyone is welcome to fill in their own favorites against the featured quotes. The band includes Drew Kip on vocals, Mark Charbonneau on guitar, Keith Marchand on drums and Fred Gladkauer on bass. We discover the band's biggest problem is that they have a bad attitude...

Last thing I heard, you guys were turning reggae.
"Nah. Maybe beginner reggae."
"White kid reggae."
"White suburban kid reggae."
"You guys have been around for three or four years now, haven't you?"
"And two. It only seems longer."
When did you change from a pure Punk sound?

"Last summer."
"We were never really Punk Rock... Punk Rock. Pure punk rock."
"What a wise guy. Who is this guy?"
"Isn't he the keyboardist?"
"He's Gavin Christ. Our road manager and vocal guru."
"We do a little bit of reggae once in a while. But 80 per cent of our material is more punk style. It would be kinda silly if we started playing reggae left right and centre. We're not really a full Love type of band, we play it because we like the music."

I don't see you guys headlining a lot of shows. Is this by choice?
"Yeah. We can't draw."
"Our draw for us headlining a show would be about as many people as could fit in this room."
"... Our families."
"... Mostly my family..."

"We don't plug ourselves. We don't have any hype whatsoever. So you'd have to know us to come to one of our shows."

How come you don't get a manager, start some hype?

"We're self-managed. Way to go."

"We're too bashful and too lazy to go out and plug ourselves like the Doughboys or something."

"No manager would have us."

"Plus we're poor. We've got no record to push or anything."

"Besides, we've got a bad attitude."

In the sound of the band changing at all?

"Yeah, it's evolving. I think that since Fred got into the band, it's been changing a lot. He's brought a new flak about turning into a noise band. They seem to make a lot of money."

"Nah. We've got too much soul for noise. Too much feeling. Too much funk."

"It's not an over-whelming influence. I mean, if the Supremes turned up to one of our concerts, they'd say 'Jesus, these guys are horrible. They wouldn't say 'Wow, a new Motown hit.' We're slowly trying to put a little more soul in."

So if you guys have been around for two years, you don't have a demo tape out, you've just got this heavy live tape...
"To sum it up in one word, we're pretty lame."
"We're lazy."
"That's it."
"We're disgruntled."
"You have to come to live to give it a real feel. We're a live band."

I've heard a lot of good things about you guys live.
"Who said 'em'?"
They asked not to be identified.

"Good choice."

"I think definitely that in the last few months after getting our new bassist, Fred, he's been helping us out. He's been putting in his two cents and in that way he's been getting everything going. So we're all really getting into our live stage show a bit more."

"Fred's buying dinner."

"... No, Fred was like the cat. He's not God or anything."

"Yes he is."

"I think the first year and a half of the two-and-a-half years was just kind of cruising along playing shows whenever we got time. Now things are getting a lot more organized. We're gonna get some things accomplished, hopefully."

Are you guys a political band?

"I guess we're along the lines of Fall-Back because..."

"Because we share the local with them."

"We copy everything they do. We take notes..."

"Well, put it this way, we're more political than a band like Some of the Desert. Somewhere between Sons and Fall-Back."

"Well, let's put it this way—one take a social situation that bothers us and we write a song about it. That's just it, it's purely rather than bubbling for hours about it."

"We're a reactionary band. We see something, we react to it."

"Yeah, I got allergies. Terrible reactions."

Do you ever get people who go to your shows and just hate it?

"E.J. Break once..."

"Not enough people are bothered to come to our shows."

"I think that only people who know as come to see us, so they all like it."

But you play a lot of shows with other bands, so you must get their fan reaction too.

"I guess at our recent show with the Rhythmic Pigs, there were a lot of people there and we had a really good response."

"Yeah, it's been really favourable for the last six months or so. I think things are taking off, contrary to what they (the rest of the band) are saying."

Yeah there does seem to be a certain attitude problem here.

"Well, I'm trying to shape them up, but they're just not working properly."

"Ah, I'm just joshin'. I'm just joshin'. We're hot."

If you could back up Tap 40 band, which one would it be?

"John Cougar."

"Yeah, we're gonna play the forum when he comes back in the Spring."

"No, the Bangles. Cos they wear short skirts... I'd like to back them up."

What do you think about all the hands they used to be hands on or Paul or whatever that are going towards heavy metal?

"They know where the trucks are."

"Yeah, I think it's a self-out personality. It's just another reason to hang your head, or hit someone else in the face."

"They might genuinely like the music, you can't just say they're out to make money. Some are in it for the money, others just progress on a tangent..."

Are you guys going to progress on a tangent?

"Nah, we'd like to stay on the same line forever."

Kind of like the Beach Boys. The same music for 30 years."

"Well, this is just my opinion..."

"So it doesn't count."

"Yeah, well, I kind of hope that as our playing changes, the band's style will change. Like, it would be nice to end up like Tupelo Chain Sex and be incredible jazz musicians, but..."

"Probably not."

"Probably not. We'll just keep playing what we know."

After this interview, the band went on to play the Roadside Benefit (a great show), backed up the Mr. F. Experience (another good show), and actually recorded a demo, which they're currently working on making into a veritable tape release available in cool record stores. Unfortunately, you won't be able to catch the band live again until February as they're taking some time off for school and other mundane matters.

A final note: This interview was much delayed due to the backing of interviews we've got here at Roadside. However, it was the most demanded interview of any we've recently done. Maybe the band's a little more popular than they think.

Interview conducted by Paul Gitt.

PHOTO: DEREK LEBBERO



who did what Vent did always do.

That Bussquet guy took off his pants again. "Mm, I'm n't the guy de problems annais." Holt Holt Holt!

One slightly disgruntled and decidedly female promoter remarked "I haven't seen a penis in three months and I have to look at that thing." While a slightly more enlightened observer, again female, reflected, "A penis doesn't bother me as long as it's not erect. When it's erect, well..."

While they did their best to "lose chair" the females and male brats at Metro-Police and the depraved comedian caricatures of Mad Dog Burger, they didn't say a word about Fogel's behavior when they supposedly hate—Fogel employed them to perform on this particular occasion.

At the end it was just another symbol of the chain saw they didn't have and the star reflections in Alan Lord's sunglasses. Inman "Is your coat?" but after you've seen them 18 times it seems a little flat.

Ein Uster nachte maan na.

—Zigzag '88

And that's the penultimate truth.

Jason Taveras

One Fun Fall, The Tragically Hip Los Flamingos Dertiggen June 16

Taveras: A One Fun Fall tried to buy the audience's affections with false bene. Not an effective strategy since no one showed up except as how low. Their humble offerings to the bare dancefloor continued throughout the set.

With lots of energy and unimpeachable lyrics they got an A for effort. A perfect



PHOTO: DEREK FERREIRO



PHOTO: HOLEA

mission for the almost over. With every beat of the drums the stage floor shook, looking like it was about to cave in and send the lead pittering into the Puddles underworld.

Punchy hair and feedback were noticeable as the drummer tried to jerk off his drumsticks. They looked like kids trying to play their older brother's instruments.

The Tragically Hip graciously agreed what would have been another wasted evening. Appearing to an older audience, this Kingston quintet belted out over twenty tunes. Their dignity in its quest for playing such covers as Gloria and Saverio Q. Displaying a schencking sexuality, singer Gord Downie seems to have attended the Jim Morrison events John Lydon school of music. Johnny Fay had drummed himself into a frenzy by the end of the first set. Armed with a catchy name and an almost two-hour stage presence, these guys aim to please.

The chipmunk-like pre-recording of backing vocals wasn't impressive. But just when the show seemed to be over, Downie leaped of the stage in a fury of energy. "I can smell your blood!" he sang in psychotic spurts of insanity. By then the loss of multi-colored neckties was shaking.

While the opening band watched, a second, then third, then fourth member was dismissed. All carburetors were history.

Sonja Chickak

Jerry Jerry and the Sons of Rhythm
4th Avenue
Severely
July 7

I managed my way into Severn at about 10:30, anticipating a very rocky show from one of my personal fave bands. Jerry Jerry took to the stage just after I arrived and unfurled their beer-soaked, body-on-leak rock 'n' roll to what seemed an eager, but small, crowd. The band has gone through considerable line-up changes, but this set of musicians rocked as hard and heavy as you would expect from a Jerry Jerry line-up.

The bassist, who also plays the tin Wham!, played in a manic fashion, his hair flying in all directions, while the guitarist (it was his first time with the band), had some very impressive solos along with the five drummers. My friend actually noticed that the guitarist and some Jim Hendrix riffs from Little Wing in their song *Acute Gonna Make A*. Although they also launched into a surprising rendition of their "classic" song *Bad Love* with the crowd joining in for choruses of "Amos" and "socialism."

The band's second set started with a much-repeated *Flowers Line* and managed to get a few people dancing on the edge of the stage. Their guest saxophonist, who helped the band jump true to their rockier sound, had an awesome combination with the guitarist on a blues song by Albert King, which I don't know the name of the song (actually, nor did the guitarist). They continued to rock hard for the rest of the set, playing *Porch for Jesus* after much shouting for the song, but I had to split to catch the bus home. A great show, but a small crowd (maybe because the price was a bit steep). Thank God for the air-conditioning.

Indecent Rise

FILLER



By the way this column has and will always be written by Warren "Mr. Wonderful" Campbell.

Just some thoughts on the Just For Laughs Comedy Festival and what did and what didn't.

These 50 best jokes from the festival that the Gazette did could have been easily called the 50 most boring jokes or the 50 most misleading or misinterpreted jokes.

The outdoor shows were entertaining but how about making the stages bigger so more than the first couple of rows can see what's going on. Next year how about putting the French outdoor shows on while the English indoor shows are going on. Just a thought.

In the festival getting worse or are Montrealers getting jaded. During *Just For Laughs* I there were at least half a dozen standing ovations during each gala now there was only one at the two galas I attended (Denis Lacoste of Cirque Du Soleil).

Why did the Montreal comedians (Dewar & Bhat, Denis Lacoste, Les Fousbar, & Lorne Elton) share while the other Canadian comedians (Glen Foster, Al Samuels & The Second City Theatre Troupe) just plain suck. Second City of improv have continued their scan with horrible "best of" skin. Foster was your typical Canadian nightclub comedian and Samuels was just a crappy magician and singer.

See Montreal was appropriately named. You just have to see this monster.

Manuel Marcano I didn't see but I didn't hear him either. Sorry that was too easy.

In Jango Edwards the GG Alliance of comedy? —Glen Foster (during the opening of Jango Edwards) (redundancy department?)

Jeff Altman Had some fancy him but his music stage presence just got anything after a while. I mean how often can you hear "I have an orgasm up my nose"?

Reduced Shakespeare Company did *Romano & Juliet* in fifteen minutes. But I am sure Wayne Gretzky was mentioned in the original version.

Brent Butler who was dressed like "a Indian art teacher from Saskatchewan" was funny but needs more material.

Eric Phillips was Eric Phillips.

Leslie Anderson wouldn't pick George Bush for his softball team.

The Sex Monster's weight problem got worse when she went on the pill, as promised the pill proved to be an effective contraceptive.

Lorne Elliot wanted to screw the "booby" when he first saw it to use if there was chocolate inside.

Don Herrera was the international nightclub stand up comic even when he parodied one.

The CBC show on the last day of the festival proved that they haven't learn how to film comedy or put a good highlights package together. John Candy was useless as an MC especially when he did a bit that Dave Broadbent of the Royal Canadian Air Force has been doing for years. Some of the choices for the television show were just plain embarrassing.

Future issues of *Filler* in *RealGarde* will contain interviews with the Sex Monster, Eric Phillips, Christopher (who imitates all five of the Jacksons at the same time) and Mark Brindle who is the head honcho of all 13 of the Yuk Yuk's comedy clubs in North America.

Oh yeah this column always has been and will always be written by Warren "Mr. Wonderful" Campbell.



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Just over a month ago *Sudden Impact* came down from the Queen City to play *Fogstones*. Even though the club wasn't exactly packed, and in spite of being played with technical difficulties, the band still put on an exciting and entertaining show. That night I had the pleasure of interviewing them.

RearGuard: Let's start from the beginning. How did *Sudden Impact* get together in the first place? Where's you called *Micro Edge* at one point?

Sudden Impact: What happened was we were all part of this whole skate-board thing. We started skating back in like '77 and there was a big huge craze back then like there is now today, it's come full circle. Back then though it died off and a few of us just kept on skating. And what happened was a bunch of these guys who were totally skate crazed started meeting each other at gigs and stuff like that and started making their own local Toronto bands and there's still skating in Toronto, and people who were just into skating started getting into music together. Out of that, these same interests created friendships like me and Scott and Rind. We were just into punting and skating

an obsessively though.

RearGuard: Do you have a follow up album planned for *No Rest From The Wicked*?

Sudden Impact: We've finished our second album. It's just waiting to come out. It'll be very very soon, a couple of weeks. It's been waiting and waiting and waiting. It seems like it would take forever. Every band goes through the same process. But we're happy with what we've got and it should be out soon.

Sudden Impact: Is there any change in direction from your first album to the new one?

Sudden Impact: Lotsa change. We don't play quite as fast as our old stuff used to be. Everything's a lot more complex, more refined. I guess. And it's not really deliberate either. It's just a natural outcome of playing together and hanging around. In a few years, your interests change and the music just progresses as we change as people, which is really good because what we're creating is just our own music and it's honest music and it's changing it's direction and some people like it. It got really bad for a while, people were calling it all this metal influence which

you listen to now?

Sudden Impact: Oh man, a whole bunch of stuff, everything. Like you wouldn't believe it, bands like *The Swans*, *Sisters Of Mercy*. I got into newer and newer different kinds of bands that went from hardcore to even punk influence and created something totally new, a whole new style. The last



the business for themselves. Because tonight it just so happens they were curating each and every single person, even people who look odd for some sort of I.D. I've been told that for this show they were particularly heavy. That was a little bit of a bumper but we got up there and it was hot and we still rocked out. Then I had a little problem with my

people to know the new tunes because we've got ones which we think are just as happening.

RearGuard: Okay, if you could be any mass-produced marketable toy, what would you be?

Sudden Impact: OK man, I'll just be one of those fuckin' balls. You know those balls which are round and they have a hoop around it, looks like planet saturn, (globe ball). Last time I was in Montreal, I was walking down St. Denis street and this guy's got this big eight by twelve patio with black and white checkers on it and he's also got a little table set up with two wine glasses on it on a waiter's tray. He wants bubbling at me in french and I can't really speak french too well but I listened to what he had to say and what he said was, "If you look in the restaurant next door I have a floor that's exactly like this," and I look in the restaurant and sure enough he had a black and white floor. He then said, "What I want to know is whether or not I can get you to serve wine using one of these balls hopping only on the black squares. So I'd like you to hop up and down on the black squares and come to the table and serve me drinks." He goes, "Come on,



and the music just came out of that. *Micro Edge* was something else that Rind was involved in but we were all hanging around the same circle of friends anyway. When D.J. fell through, *Sudden Impact* kind of rose out of the ashes. That was way back in '84 and since then we've just kept on. **RearGuard:** Are you still into skating now?

Sudden Impact: Sure, once in a while, I skate and Scott skates sometimes. Not

in to bogus. We're not trying to be a half-assed second-rate metal band. You just can't listen to hardcore bands for five years and keep playing hardcore. Even the great original hardcore bands didn't come out from listening to hardcore. They had other influences and created their own style. Now we're creating our own with metal influences and we're going beyond that now.

RearGuard: What kinds of bands do

album I bought was the new *Déjà vu* record.

RearGuard: Being from Toronto, how do you find audiences in Montreal differ from those in Toronto?

Sudden Impact: There's a lot of differences actually. Toronto's sort of spoiled with a lot of bands. There's a lot of good bands that come out of there. In Toronto there's a very loosely looked scene that would work if it's way down on our shows. There seems to be this great suburban crowd. We get a lot of people up front, they know our tunes, actually they kind of know us personally. In Montreal, it seems so much more of a gamble as to who is gonna come out. I think the audience is much more into picking and choosing. I don't know if it has to do with money, if it has to do with location, if they're not into going out to party, although it seems like a party town. I think Toronto has the biggest scene and that's why there will be a lot of shows this summer, for example, that aren't going to hit Montreal because promoters are just not confident they can draw in Montreal as in Toronto.

RearGuard: What did you think about the show tonight?

Sudden Impact: Oh man, it was pretty fuckin' crazy. First of all, we didn't have the biggest crowd because apparently there was some sort of problem going down inside. I don't know what's going on here but it seems like there's a little bit of a conflict between promoters. Maybe some promoters want all



the bass amp, it just died on me. So the other guys in the band went into a *Sacrifice* zone which was cool. I don't know if we had a lot of *Sacrifice* fans in the audience who recognized that tune but anyhow we eventually got over all that. I ended up playing through a Marshall. The attitude was basically let's go and have some fun. Everyone said play some old tunes. What's really frustrating is that our album has been so long coming out that all everybody knows is our old stuff which is really odd. But we still loved playing things like *Keep on Truckin'*. We were going to play longer but since D.J. wanted to play his stuff and we never got to as often. The first time here, we really liked those tunes, we still like 'em, we'll still play them. We just can't wait for

I'll give you two dollars." This is all in french—I think that's what he was saying. I'm not sure. Then he goes, "I'll give you twenty dollars" and I'm thinking this guy is a fanatic. Then I look over and see this little mirror and what it is, it is like a candle camera type episode. Anyway he keeps on hugging me, offers me thirty dollars and I give it a try and I started hugging up and down and he got real excited because I could do it but then he started hugging at me more and more in french so I had to run away. I could probably have been a big star on french TV, who knows. Anyway that was my first try and I've seen those toys on TV and they seem to be a lot of fun so I think that's a pretty cool marketable toy.

Interview conducted by Selia S.

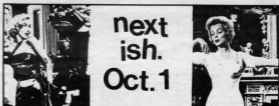
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Cold Court

by Warren Campbell

The recent French rock festival, Festival International Rock de Montréal (FIRM) was just a continuation of the annual summertime shows that try to expose French music to the audiences in Montreal. It seems that the French bands tend to take the winter off.

One exception this winter might turn out to be **Vitalie Piquin** who brought their garage-inspired rock to the FIRM and placed what could be called "second" at the CKOI-sponsored L'empire des Fauts State competition.

The members of the Vitalie Piquin are by no means rockies to regular chugbeats; lead singer Rudy Caya and drummer Michel Vaillancourt are ex-members of **Les Trois**, guitarist Rockpierre Fortier and bassist Fuchs, busied with members of the soon defunct Hardcore band I've Been Robbed, guitarist Claude Samson was in **Al First Glance** and Nicole Beaudouin was in some band called the **Crépuscule** in 1985.

Together they're now known as Vitalie Piquin and have performed only about 15 shows since October '86. Most of their shows have been "big gigs" according to guitarist Fortier.

"We find it better to only do good shows than to play for 50 people. It takes a lot for us to do shows so we try to save ourselves for 'important' gigs," adds bassist Beaudouin.

Vitalie Piquin's music has been described as a mélange of Country-Rock with some Sublightweight Pop thrown in. The Country-Rock sound shines through mainly due to singer/guitarist Rudy Caya's strong affection for country rocker Steve Earle. "He's a definite influence," says Caya. "He even talks like him sometimes," adds Fortier.

As for Caya's songwriting, his lyrics are political in nature but not your standard party system politics. "I just want to see logical facts, I don't have to be left or right, anybody's opinion can make me feel right."

On their original six song demo there are two songs that stand out for their views of current events. *Aupres du Sud* which is obviously about the people of South Africa and *Aupres du Nord*, but a song which has close to home in *Je Marche Seul*. This song was written by Caya as his feelings on the Federal Government's expropriation of land from Métis farmers. "The government took the land away and now the airport has been diverted since it opened," explains Caya.

While some French Rock bands sing in French and others try to make a breakthrough by singing in English, Vitalie Piquin is trying to break the market by singing in both English and French. "Eighty per cent of the songs I write are in English," explains Caya. "I find a melody and get better lines in English. Some of my songs can be done in French but most can be sung in French also. I just have to be careful what I write."

To date they have only played shows for predominantly French audiences but they have really only per-

formed the French versions of songs. At the end of September and in October and November they'll be making their first forays into the English market, mainly through Ontario and Western Quebec, as they'll have a chance to start performing their English versions of their songs. Caya though has no qualms about playing French songs in cities like Toronto. "No, I'm not afraid to do them. I just hope people will stop and listen and try and get the feeling of the lyrics. For instance in Quebec a lot of people don't know who Michael Jackson and John Cougar Mellencamp are singing about."

Caya's view on French culture are not too kind. "I



never watch French television. I know the French language and speak it all the time, but that's all we get from France is all rock music." In fact this view can be heard in Caya's singing. "What I realized that French could be about rock music I began to sing in French, then people started telling me that I don't sing like most French people."

As for Vitalie Piquin's choice of singing in French this at one time was a no-no for some members of the band. Rockpierre Fortier describes his feelings on French music. "As a few years ago I couldn't see a band singing in French. To me it sounds kinda 'dickie'. Rudy has a good voice for French music, it's hard bands though I always said to Becker French had right now I really like it."

These choices of predominantly picking French songs for their shows if it was purely business. "It was mainly a French demo because we were using it for the contests we entered," says Fortier.

The four finalists were diverse in styles but Les Piquin were the only Rock group. "We just tried to do very well. We made a good impression," says Fortier. "The other bands that were in the finals were more polished, more commercial. The judges were people who are with Céline Dion so they were looking for stuff like that. We're a bit more than that is it."

Caya's problem had more of a problem with the whole set up of the final night than the judging. "The whole thing just wasn't my scene. All the choices that the judges up there were reserved. Everyone I knew had to stand, most of the people that were there were just to see. The whole business wasn't just not mine. He did have nice things to say about the organizers of the show. "They treated us well and they did it their way. I was just surprised that we went all that way."

Not only were they surprised that they went all that way but they also ended up as what could best be described as second place finalists. The winning group was a contemporary pop group called *L'empire des Fauts* but Vitalie Piquin received special commendation for their lyrics.

Besides their future shows in Ontario they "I'll be looking on to France this summer for a large festival called Printemps de Bourges." It's the number one thing over there. This year both Midnight Oil and Mayo were some of the people who were in it," says Fortier.

Hope they're going to wear they're best trousers when they go.

Bacon Bits

by Patrick Hamon

His first exposure to Pig Farm was their opening act for the Doughboys back in January. I found myself completely taken by their energy and awareness of their songs writing. The freshest thing to come out of Toronto in quite some time.

How could these big city kids come up with a really strong and creative country edge among some decent and controlled thrash? I managed to interview them on one of their more recent visits to town to try to find out just where this thing came from anyway.

"I grew up on a farm," explains guitarist and vocalist Adam Fane. "All the songs that I write are folk and country tunes done on acoustic guitar, and then I bring them in and we change them into a rock 'n' roll type of thing." Okay, that explains the twang, but what about the thrash?

"I just learned how to rock 'n' roll last year at the FIRM," continues Fane. "I saw South Asylum show and a Bad Brains show, and I figured out what that distortion was for."

Pig Farm started out as a four-piece two years ago, doing "a few gigs" and then they described it. Along the way, they had a bassist, a guitarist, and for the last year, they've recruited a solid trio, rounded out by bassist John Beaudouin, and Les Becker on drums. Their thrash can't explain how they've come to their present sound. Fane's reluctance is definitely a factor, but



Becker claims it's just a matter of each member's different influences melding into one.

They are also quite a tight musical unit for a band only a year out of the cradle. "We're really lucky that way," says bassist Beaudouin. "We seem to mesh really well." Becker further the point by adding, "We just seem to have the right chemistry among us and we practice a lot but, and that always helps."

Though their thrash is Canada's biggest musical centre, their roots don't see it as much of an advantage, but almost a disadvantage at times. "It's a fun scene, but we don't like to play there if we can avoid it," explains Beaudouin. "I just find the audiences are really bored all the time, perhaps



because there's always so much going on."

"You never get a really good reaction," continues Becker. "I think Toronto audiences have been spoiled, as we get better responses in Hamilton, or wherever. Toronto is really spoiled for us, except as an opening act, or playing with other local bands who are our friends, like NoMind."

"That's not so wrong though," says Beaudouin. "I think it's a lot of stuff happening in Toronto, bands like the Rheostatics are putting records out, as are NoMind and lots more. Toronto is just very similar. Really figure they can live in Toronto, play there and in southern Ontario, and come out with a record contract. It's not always the case. I've seen a lot of good bands come and go because of this attitude, and it's disappointing, but it's because they don't understand. You gotta get out of town!"

This get-up-and-go attitude landed them a western Canadian tour last summer, which proved successful, and the band has a record coming out very shortly on the X Label, sharing the label with the Rheostatics.

The album will contain handfuls of country thrash and should prove satisfying to those who enjoy, mainly in the vein of the Meat Puppets and I feel they don't even need the comparison.

Their live sets are energetic with some pretty commendable guitar work from Adam Fane. Boasting credits of the Meat Puppets' *Love and Rheostatics' The Rubber of Words* (both enhance the original performances of Sabian Smith, JB McEwen, and the great G.A.F. J., which opens most shows).

"I've been begging these guys to do western for a long time," continues Fane, "and songs like JB McEwen are just extensions of some of the experiences of driving through the Virginia Mountains, and then coming home and writing them down. JB McEwen is a bit of a poetic song, really."

Pending the album release, Pig Farm plans more touring for '88, and are very optimistic about the future. "We had to be objective about the band really, when you're that close to it," concludes Beaudouin. "But I guess people like it. I think."

Yep, we do.





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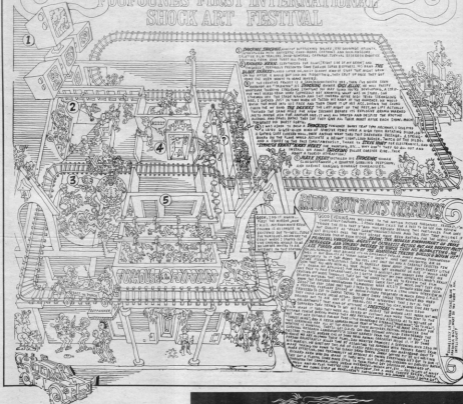
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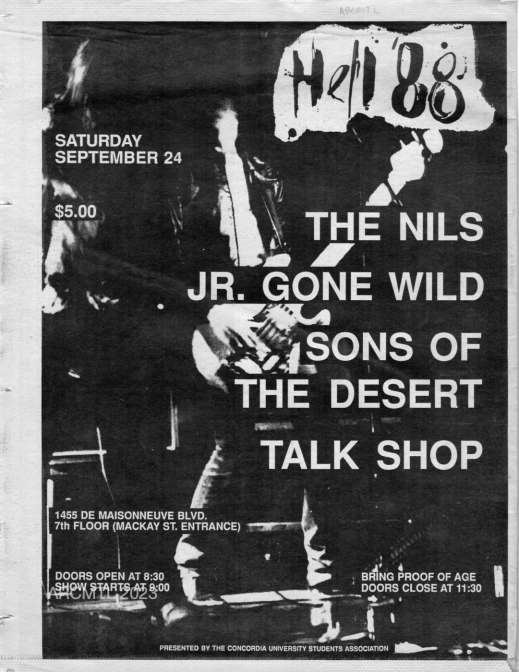
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